

## GLASS MENAGERIE IS BRILLIANTLY STAGED AND PERFORMED

For their fall production the Duxbury Bay Players staged Tennessee Williams award-winning dram, "The Glass Menagerie," last Friday and Saturday nights at DHS.

Thanks to some masterful direction by Chad Maurer, who is a skillful performer in his own right, the mounting of this 1944 winner of the New York Drama Critic Award, was brilliantly staged and performed.

Natalie Goodrich, one of our best talents, was never better as she portrayed Amanda Wingfield, a garrulous, doting mother whose thirst for elegance was never quenched. The versatile Natalie was the most convincing character in the play as she fluttered about the stage in her dowdy and flowing print dress, doting over her anguished daughter. In her world of fantasy, she can never fathom the built-in tragedy of her home, unwilling to face the fact that her daughter was an ungainly cripple and her son a worthless dreamer whose tomorrow never comes. Natalie gave a graceful, entrancing performance in every scene, and she was at her best in the second act.

Amanda, having arranged for her son Tom to invite a friend to dinner, has him, in her fantasy, already practically engaged to her daughter Laura. Amanda, overdecked in a yellow chiffon gown that was redolent of some long-forgotten cotillion, flutters about the house to be sure everything is just right for the gentleman caller. Her dream for her daughter is about to be fulfilled.

Susan Kilpatrick a newcomer to Duxbury with extensive stage experience, also gave a great performance. She was never -- not for a moment -- out of her role, and how she managed that look of intense anguish, is a mystery. Only once was there

a glimmer of radiance on her face -- in the rapturous anticipation of a kiss from the gentleman caller and for the lingering moments that followed until disillusionment set in like a descending shroud.

Laura is a gentle, serene and sweet young lady with a pathetic addiction for the tiny glass animals in her collection. She has prayers which are never answered and aspirations, which Williams so subtly suggests, will never be filled. Laura and her brother are trapped in a quagmire of mediocrity. They can find no way out of their despair.

The closest Tom gets to adventure is a balcony seat in a movie theater. He scribbles doggerel on scraps of paper and gets to be known among fellow warehouse employees as "Shakespeare." Robert McCormick was also at his best in this role, giving it just the nuances it needed and, when it was demanded, brio and vigor. For the first time, McCormick had a role that really challenged his talent as a performer.

And Larry Dunn, bringing his Maine accent down south, was also at his peak. As one critic of the show said: "As Jim O'Connor, Laura's 'gentleman caller,' Lawrence Dunn is thoroughly convincing. When Jim reveals to Laura that he is already engaged to another girl and that he accepted Tom's invitation strictly as a stop-gap for his own loneliness, Mr. Dunn makes it an unforgettable scene."

Larry even got mileage out of a couple of sticks of chewing gum.

It takes talent for creating a hit with only four performers, and Tennessee Williams has that talent. It takes direction, too, and Chad Maurer had the necessary know-how.

And this play also requires careful mounting, a special set, and skillful lighting. All these things are needed to make the play credible, however superior the acting itself.

Donald Dassman deserves high praise for his lighting effects. He did indeed evoke the somber mood of a shabby tenement. We can repeat what another reviewer said:

"The sound effects executed by Richard Flanagan and the costuming by Harriet Marston also do much to add to the play's overall moodiness, making the physical production a perfect backdrop for the extraordinarily fine performance."

Eunice Rozene managed the production. For her, too an orchid.

If the Bay Players keep up this sort of thing, they may just as well resign themselves to full houses.

There was time between acts for the audience to view an art exhibit which in itself was worth the price of admission.

In the set crew were Gene Redlon, Robert Anderson, Richard Flanagan, Gregory and Chad Maurer, Charles Urlass, and Lee Belcher. Peter Burnham was business manager, and Verne Redlon and Mary Eddy were in charge of publicity. Mary also did the publicity for the show. Harriet Marston was in charge of costumes; Bette Burnham and Elsa Dale, properties.

The Bay Players meet on the second Tuesday of every month.

If you are interested in any phase of theatre, please come to the meetings. Watch the Clipper for time and place.

Thursday, November 25, 1965



Robert McCormick and Susan Kilpatrick



Natalie Goodrich and Robert McCormick